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ABSTRACT

These 28 interdisciplinary learning activities for elementary children are designed to provide perceptual, cognitive, and personal-social growth experiences. Subject areas included are art, dance, language arts, math, music, science, career education, health, physical education, reading, and social studies. The teaching strategies, which provide teachers with several means of measuring student growth, are designed to demonstrate the interrelatedness of all learning. Each sheet is coded according to its relevance to several areas of the curriculum and to the skills emphasized. The purpose, procedure, and required materials are listed. For example, an activity which encompasses the fields of music and science consists of identifying musical instruments by their sounds or of duplicating sound patterns. The purpose of the activity is to develop auditory discrimination, memory, imagery, and sequencing skills. Other activities include listening to and recreating the motion of popping corn, body language exercises, creative writing from photographs, story improvisation, and the recognition of feelings and moods through movement. (KC)

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ED168929

Teaching Strategies from the

ARIZONA COMPREHENSIVE/INTEGRATED ARTS PROGRAM

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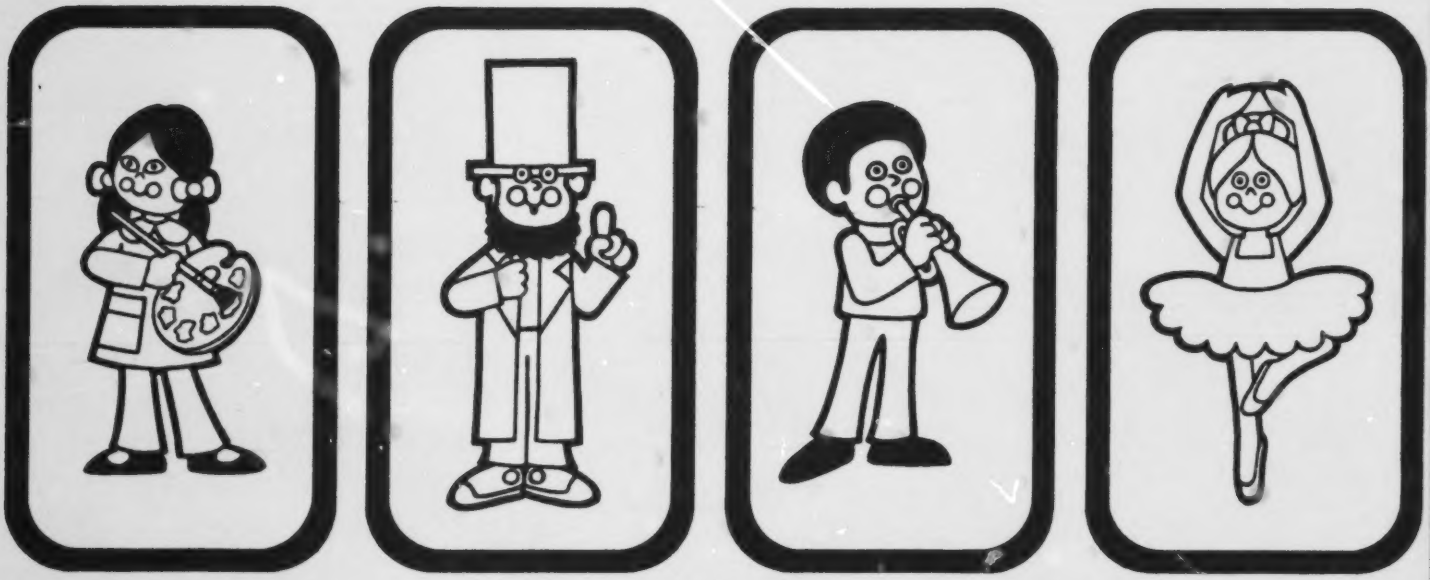

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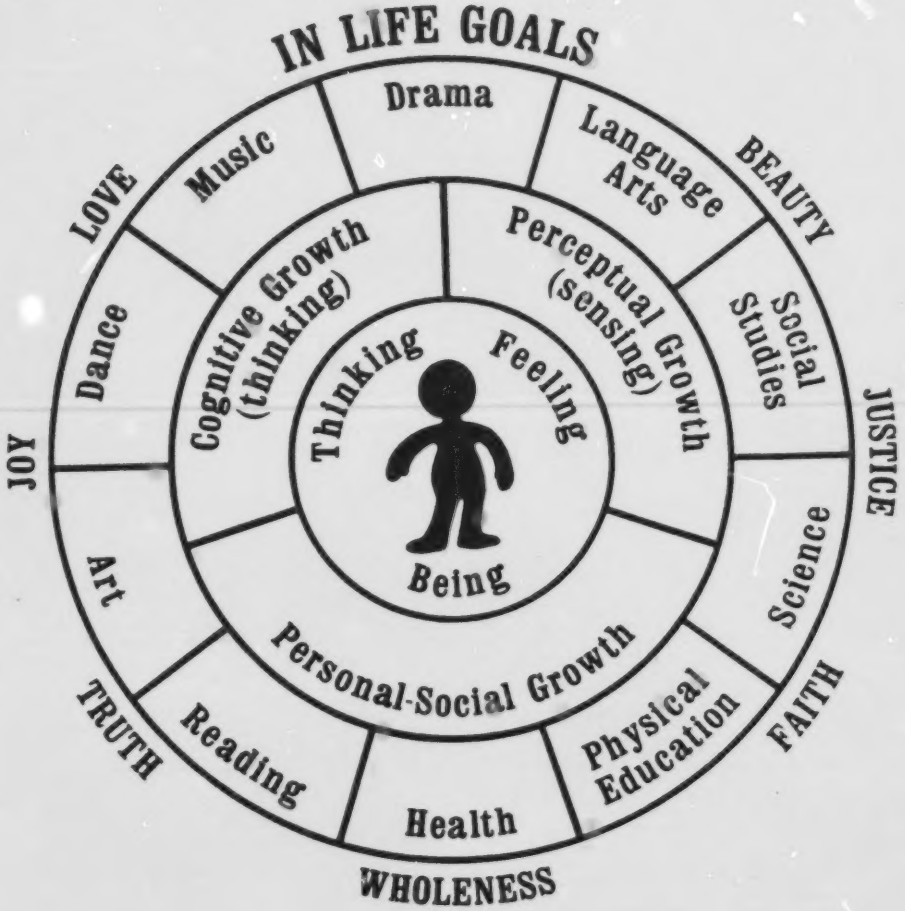


A CURRICULUM FOR LEARNING IS THAT WHICH IS TAUGHT IN ORDER TO ENRICH AND ENHANCE HUMAN LIFE.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

4

Purpose:

Write a riddle-poem
Develop an understanding of suggestion in writing
Experience a shared writing situation
Create simile

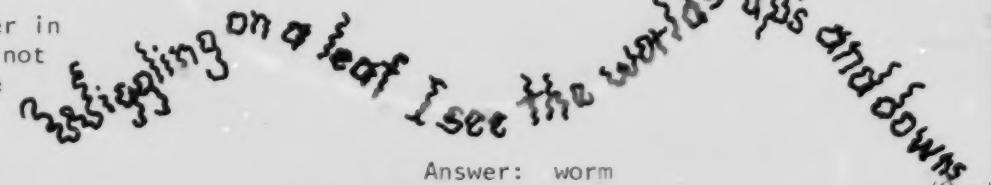
Media/Materials:

Pencil or pen, paper, colored paper

1

Procedure:

1. Choose an animal to be for one day. Write the name of the animal on your paper.
2. As the animal, describe where you live. Teacher should remind the students that they are becoming the animal for one day. Encourage the students to play out the animal. USE AT LEAST THREE OF THE FIVE SENSES IN THE DESCRIPTION.
3. *Describe "simile" to the students. A comparison of two "like" things using the words "like" or "as."* Example: "Butterflies swarmed like flowers in flight."
4. WHEN PEOPLE LOOK AT YOU, THEY SAY YOU LOOK LIKE _____.
5. List two colors that you have as the animal.
6. YOU HAVE ONE THING TO SAY TO PEOPLE. WHAT IS IT?
7. Read your riddle aloud and have others guess what you are.
8. Write another riddle. This time choose a color of paper that suggests how your animal feels about people. *Teacher may want to discuss the relationship of feeling and color.* Write the riddle on the paper.
9. Arrange the words on the paper in a visual composition. It is not necessary to write a complete sentence.



Answer: worm

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

5

0. Compare the first and second riddle. Evaluate or critique the riddles with these questions:

   WHICH RIDDLE IS MORE INTERESTING?

   WHAT IN EACH RIDDLE INTERESTS YOU MOST?

   CAN YOU ADD SOMETHING OR TAKE SOMETHING OUT OF THE WRITING THAT WOULD MAKE THE RIDDLE MORE INTERESTING?

1. Share both riddles with other class members and have them evaluate the riddles. WHERE DO THEY AGREE WITH YOU AND WHERE DO THEY DISAGREE?

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

2

PERCEPTUAL GROWTH

Auditory:
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Visual:
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- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Develop auditory discrimination skills
Reinforce auditory memory
Create auditory imagery
Develop auditory sequencing skills

Media/Materials:

Pairs of small percussion instruments: triangles, wood blocks, jingle bells, tambourines, maracas, guiros, knotched wood blocks
A free standing screen to block the view between players

Procedure:

Work in trios:

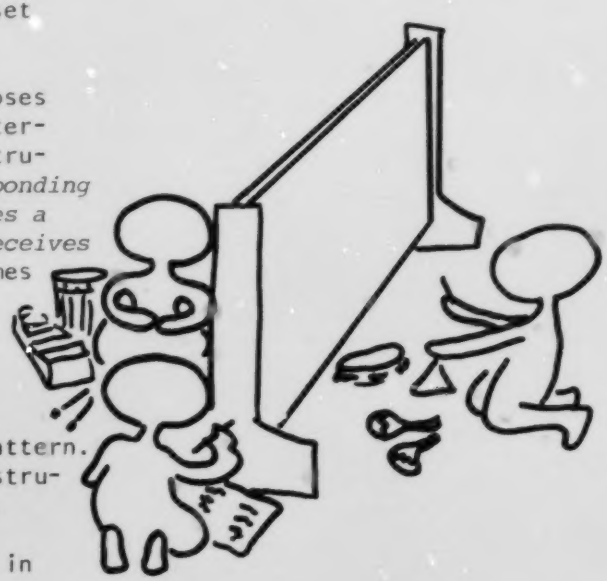
1. Explore a variety of instruments. Discover ways of securing a variety of sounds from each instrument.

2. Select like pairs of instruments and place one set of the instruments on each side of the screen.

3. Choose two players and a scorer. Player #1 chooses and plays an instrument. Player #2 listens, determines the sound, chooses and plays the same instrument. Players #1 and #2 reverse roles. *If responding player chooses the right instrument s/he receives a point. If s/he misses, the initiating player receives the point.* Play to 10 points. The winner becomes scorer.

4. Extend the game by:
   - responding with the exact same sound.
   - playing the same sound with the same pattern.
   - finding other objects to be used as instruments such as boxes, books, scissors.

5. Listen for the sounds of percussion instruments in recordings. Describe how they are being played.



SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re: Self / Others / Environment
- Doing

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
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- Examine
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- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- ● Memory
- ● Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Express programmatic ideas, aurally, visually and kinesthetically

Media/Materials:

3

Large newsprint
Crayons
Recording: "Ostinate Pianissimo" by Henry Cowell (or other rhythmic electronic composition)

Procedure:

1. Listen to the recording, "Ostinato Pianissimo," by Henry Cowell *(or other strongly rhythmic electronic composition)*. Discuss the music.
   THINK OF AN IMAGINARY CREATURE.
   HOW DOES IT MOVE?
   HOW BIG IS IT?
   WHAT WOULD IT EAT?

2. Organize into small groups of 4 to 6. Use newsprint and crayons. DRAW AN IMAGINARY CREATURE (head, body, locomotion). Select the head of one, body of another, and locomotion of a third to put together and mount on paper. Modify/unify the new creature through group decisions. *During this activity, periodically replay the recording.*

3. Use the same small groups. Discuss the new creature.
   HOW DOES IT MOVE?
   HOW BIG IS IT?
   WHAT WOULD IT EAT?

   Write two sentences about this creature. IN SENTENCE ONE, USE NO WORD WITH MORE THAN FOUR LETTERS. IN SENTENCE TWO, EVERY WORD MUST HAVE SEVEN OR MORE LETTERS.

4. Show the pictures and read the sentences to others.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking re: ● Self ● Others ● Environment
- ● Doing

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
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- Self-Actualizing

THINKING SKILLS

Evaluative:
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- Conclude
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Analysis:
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Knowledge/ Comprehension
- Name
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- Review
- ● Describe
- State
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- Define
- Portray

EXTENSION:

In small groups exchange picture with another group. Explore vocal sounds (no words) and movement for the imaginary creature. Create a sound and movement composition to perform for others.

Use recording, "Hut of the Baba Yaga," from PICTURES AT AN EXHIBITION by Moussorgsky.
HOW DID THIS COMPOSER MUSICALLY DESCRIBE THIS CREATURE?
WHAT INSTRUMENTS, PITCHES, RHYTHMS, DYNAMICS, TEXTURES DID HE USE?
WHAT DO YOU KNOW ABOUT THIS CREATURE FROM MOUSSORGSKY'S MUSIC?

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- ● Discrimination
- Memory
- Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - ● Locomotive
  - ● Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Move to music
Express the quality that the visual imagery and music suggests

Media/Materials: 4

Record player

Recording: "Nicht" from PIERROT LUNAIRE by Arnold Schoenberg (Part II, Number 1)

Procedure:

1. Sculpt a figure. Choose one child to be the "clay" and another to be the artist. The artist may sculpt the "clay" by molding arms, head and other parts of the body into any shape they wish. When the figure satisfies the sculptor, ask the artist to sit down.

2. The "sculpture" then moves as the position and mass might suggest. S/he may change position, use space, or remain in a pivoting area. Ask students:
   HOW WILL YOUR WEIGHT AFFECT YOUR MOVEMENT?
   HOW WILL YOUR WEIGHT AFFECT YOUR SIZE?
   WILL YOU MOVE FAST? SLOW? JERKY? SUDDEN? SHORT? SUSTAINED?

3. Listen to the music. Move to the music.

4. Discuss how effective the movements were.
   HOW CONVINCING WAS THE MOVEMENT?
   WHAT WERE SPECIFIC CONTROLS USED THAT COMMUNICATED THIS IMAGE TO YOU?
   balance...slow...motion...heavy.
   WHAT SPECIFICALLY IN THE MUSIC AIDED THE MOVEMENT OF THE SCULPTURE?
   IF YOU WERE TO CHOOSE OTHER MUSIC HOW SHOULD IT SOUND?

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
re:
- ● Feeling
- ● Thinking
- ● Doing
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- ● Conclude
- Prefer
- Choose
- ● Approve
- ● Accept
- Reject
- Oppose

Synthesis:
- ● Invent
- Improvise
- ● Create
- Process
- ● Perform
- ● Interpret
- Hypothesize
- Infer

Analysis:
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ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

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- Fine Motor

Olfactory/ Gustatory:
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- Memory
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Tactile:
- Discrimination
- Memory
- Association

Purpose:

Respond to sound
Relate movement with specific timbres (quality characteristics) and articulation of sounds (smooth-detached)

Media/Materials: 5

Maracas
Hand drums
Finger cymbals

Procedure:

1. Find a space within the room THAT NO ONE ELSE IS FILLING. BEGIN "CLOSED" IN ANY MANNER YOU CHOOSE. YOU WILL HAVE SEVEN COUNTS TO OPEN, FOUR TO CLOSE, AND ONE TO AGAIN OPEN. SEVEN... FOUR...ONE! *Teacher plays the drum.*

2. *Repeat the sequence. This time use finger cymbals to initiate the sounds. After the second experience, ask students:*

HOW WERE YOUR MOVEMENTS DIFFERENT FROM THE FIRST TIME?
HOW WAS THE SOUND DIFFERENT?
WHAT WAS THE QUALITY OF MOVEMENT THAT SEEMED TO GO WITH THE SOUND?
The drum might be: short, quick, jerking, accented.
The finger cymbals might be: long, durational, flowing, slow.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
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- Self-Actualizing

THINKING SKILLS

Evaluative:
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Synthesis:
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Knowledge/ Comprehension
- Name
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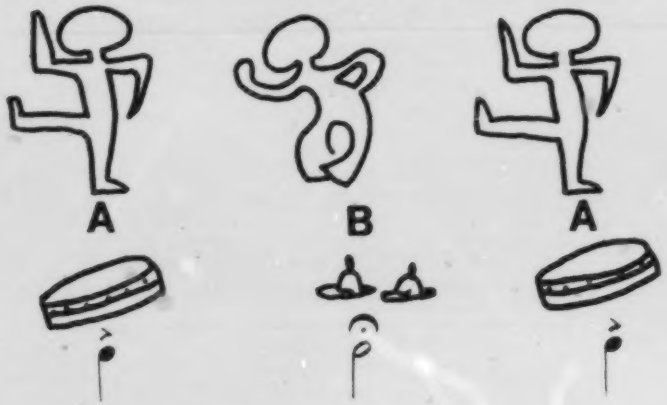
- ● List
- Review
- ● Describe
- ● State
- Demonstrate
- Define
- Portray

3. LET'S AGAIN USE THE HAND DRUM. THIS TIME MAKE A REAL COMMITMENT TO EXPRESSING THE SOUNDS. USE MORE THAN JUST YOUR ARMS. LET YOUR ENTIRE BODY FOLLOW YOUR ARMS IN THEIR MOVEMENTS.

4. Repeat the activity a third time. Use maracas or other sound. After the sequence, discuss this particular sound idea. *Relate the quality of this movement to the previous experiences.*

EXTENSION:

- Work in two groups. Create a dance with accompaniment using two of the three sounds with which we have just worked. Set this composition in A B A form. Each section may be as long or as short as the group wishes it to be, but the form must be followed. REMEMBER, WHATEVER YOU DECIDE TO DO FOR THE "A" SECTION, YOU MUST BE ABLE TO REPEAT IT IN THE SAME MANNER.



ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

6

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- ● Discrimination
- ● Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Build eye-hand coordination
Develop visual memory
Increase drawing skills

Media/Materials:

18 x 24 newsprint
Black crayon or marking pen (no pencil or ball-point pens)

Procedure:

1. WRITE YOUR NAME AND THE DATE ON LOWER RIGHT HAND CORNER OF PAPER.
2. WITHOUT LOOKING, DRAW A LIFE-SIZED PICTURE OF YOUR SHOE. *Allow three minutes. Note students who peek.*
3. Place the shoe on the table. MASK THE DRAWING HAND WITH A SECOND SHEET OF PAPER. DRAW THE SHOE AGAIN. Students do not look at the drawing as it is being done. *Allow three minutes.* FOCUS ONLY ON SHOE. DO NOT LOOK AT PICTURES UNTIL TIME IS CALLED.
4. Use a third piece of paper. WRITE NAME AND DATE ON LOWER RIGHT HAND CORNER. LOOK AT SHOE AND AT THE PICTURE BUT MAKE A CONTOUR OR A CONTINUOUS LINE DRAWING. DO NOT PICK UP PEN OR CRAYON. *Allow four minutes for the activity.*
5. Pile several shoes on the table. MAKE A CONTOUR DRAWING WITHOUT PICKING UP THE MARKER. Continuous line.
6. Critique the drawings.
   HOW DO THE DRAWINGS DIFFER?
   WHICH DRAWINGS ARE MOST INTERESTING?
   WHICH DRAWING BEST PORTRAYS THE SHOE(S)?
   WHY IS IT BETTER?

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self Actualizing

THINKING SKILLS

Evaluative:
- ● Judge
- ● Conclude
- ● Prefer
- ● Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- ● Create
- ● Process
- Perform
- ● Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- ● Differentiate
- Examine
- ● Detect
- ● Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- Review
- Describe
- ● State
- Demonstrate
- Define
- ● Portray

EXTENSION:

Use an object familiar to the students (cup or other object that might be hidden, then revealed.

Make contour or continuous line drawings of another student.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

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Tactile:
  - Discrimination
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Purpose:

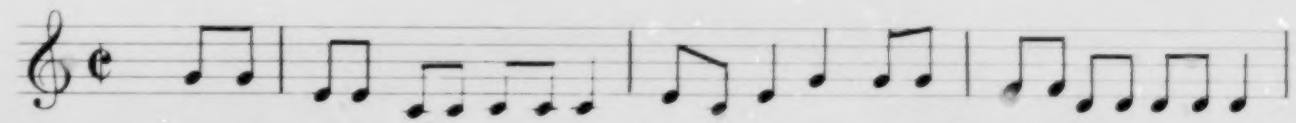
Move and interpret movement with vocal sounds
Demonstrate that sounds may be high-low, long-short, loud-soft, smooth-disconnected
Use devised notation in communicating expressive qualities of sounds in a musical composition

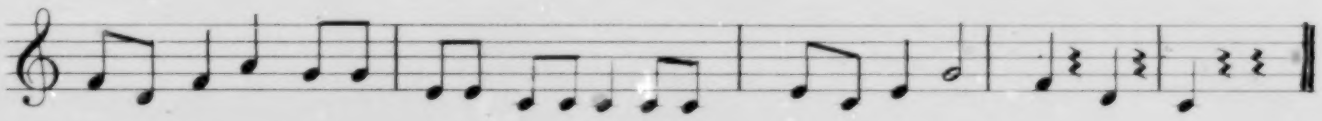
Media/Materials: 7

Several pieces of butcher paper and colored felt pens for group work

Procedure:

1. Move children to a circle by singing. *They must be in circle before the count of "three."*





When children are in the circle, sing, "Such a sittin' in a circle I never did see..."

2. Ask one child to move around in the center of the circle. Each time the Mover places a foot on the floor, the children are to expressively say the word, "NOW."

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
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- 5. Evaluating

Integrating:
- Synthesizing
  - Feeling
  - Thinking
  - Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
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Synthesis:
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3. After several children have moved, ask all to think of the many musical controls used with the sounds. Discover that the sounds were high/low; loud/soft; short/long, and so on.

4. Follow the MOVER again. If the MOVER moves slowly, the group will stretch out the word "NOOOOOOOOOOOOOOOW," walk high/low; pitch of "NOWS" change; quick short-short NOWS; heavy stomping feet, loud accented NOWS.

5. Work in small groups. Select one work to be used in a composition. Notate the composition. If the work is to be spoken:

   loudly - write it big
   softly - write it very small
   high - write it relatively higher than other words on page
   low - write lower on page

   Encourage students to "invent" other ways of writing the word. HOW CAN YOU WRITE A WORD THAT IS TO BE SPOKEN WITH A QUAVER IN THE VOICE? INTERRUPTED?

6. After preparing the composition, exchange it with another group. Ask the new group to perform the score. *The challenge is to see if the score really communicates.*

7. The original composers of the score then perform the composition.

8. Compare the two performances:

   DID THE SCORE COMMUNICATE EFFECTIVELY?
   WERE THERE DIFFERENCES IN THE TWO PERFORMANCES? WHAT WERE THEY?
   ARE THERE WAYS IN WHICH THE COMPOSERS WOULD LIKE TO CHANGE THEIR SCORE? WHY?

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Move and play to develop understanding of rhythmic organization: beat, meter, accent

Media/Materials:

8

Drum
Recorded song sources
Overhead projector/screen or wall

Procedure:

1. MOVE TO THE STEADY BEAT OF THE DRUM. USE ONLY THE SPACE THAT NO ONE ELSE IS IN. MOVE RANDOMLY IN ANY DIRECTION.

2. LET'S MAKE THE BEATS MOVE IN GROUPS OF FOUR. COUNT THE BEATS ALOUD. TAKE THE COUNTING INSIDE BUT GIVE ME A MUSICAL SIGNAL SO THAT I WILL KNOW YOU ARE MOVING IN 4's. Heavy sound such as clap or stamp on first beat.

3. Provide opportunity for children to work in smaller groups. Devise various signals such as:

   - alternate walking low/high for each set of beats
   - make a vocal "beep" for the first beat of each group
   - change direction of movement for each group of beats

4. Repeat the process, grouping the beats in 2's or 3's.

5. Discuss the traditional manner of hearing the grouping of beats--that of the heavier accent on the first beat of each group. *Ask one-half of the class to sit and close eyes while the other half moves to the grouping of their choice. The seated group uses only auditory clues to determine what kind of beat grouping is being used.*

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re:
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

6. By organizing the beats into groups, we establish the METER of a piece of music. LISTEN TO THREE SONGS. TWO ARE IN THE SAME METER, ONE IS DIFFERENT. BE ABLE TO TELL ME THE METER OF THE TWO SONGS THAT ARE THE SAME. *Play on piano, use recording, or sing the following three songs:*

LET'S GO FLY A KITE	3/4 meter
YOU'RE A GRAND OLD FLAG	2/4 meter
OH HOW LOVELY IS THE EVENING (traditional round)	3/4 meter

7. Clap the accent, walk the beat, and sing one of the songs from this group.

EXTENSION:

- Use your information about meter by creating a movement shadow play with the overhead projector:

  HOW MANY DIFFERENT WAYS CAN YOU EXPRESS THE IDEA OF HEAVY/LIGHT BEATS USING SHADOWS OR LARGE BODY MOVEMENT? HANDS? CONSTRUCTION PAPER SHAPES?

- *Select music to be used and movement that visually shows the meter of the piece.*

  HOW WILL YOU MAKE THE SHAPES LARGER...SMALLER? WILL THE LARGER SHAPES DEPICT THE ACCENTED OR UNACCENTED BEAT?

- *Allow children to discover that they will need to use a near/far movement from the lens to create large and small images.*

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Reinforce concept of patterns in an auditory and artistic expression

Media/Materials: 9

Instruments (either melodic or percussion)
Paper, pencil, crayon
Materials for either potato, block, or linoleum printing

Procedure:

1. Choose two each of two different instruments. Place them in a left to right sequence.

2. Play each instrument from left to right. Experiment by: (1) playing long and short sounds; (2) playing steady beats; (3) playing patterns of sounds.

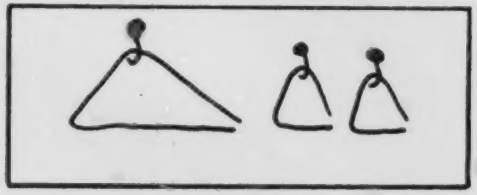
3. HOW CAN WE SHOW THE PATTERN WE PLAYED? Answer: Draw pictures of sound patterns.

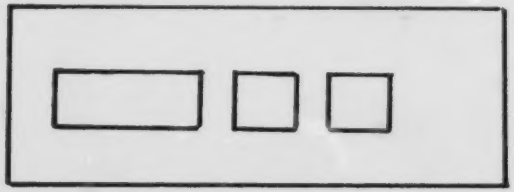
4. Discuss possible pictures that we could use:

INSTRUMENTS

LONG SOUNDS SHORT SOUNDS

OTHER PICTURES OF SOUND PATTERNS





5. Use pictures to create two or more sound patterns. Show ways of repeating your pattern. Choose an instrument and perform your composition.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- ● Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- ● Create
- Process
- ● Perform
- ● Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- Review
- ● Describe
- State
- ● Demonstrate
- Define
- ● Portray

EXTENSION:

Look for patterns in the room.
Find a way of playing the patterns using sounds produced by hands, mouth, or other parts of the body.
Find other ways to create patterns with:

- potato printing
- linoleum printing
- crayons or pencils

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Explore instruments
Experiment with ways of playing instruments
Develop language to describe sound
Improvise solo compositions
Evaluate (critique) compositions

Media/Materials: 10

A variety of percussion instruments

Procedure:

Guide students through five stages of a creative process. Ask the students to:

1. Choose an instrument. Briefly allow free experimentation with their chosen instruments. *Stage I, Free Exploration.*
2. Find at least two different sounds on the instrument. Discuss how the sounds are different. Develop language to describe the attributes of sound:
   Pitch - highness or lowness
   Volume - loudness or softness
   Duration - longness or shortness
   Timbre - identifiable quality of sound
   Suggest additonal ways the instruments might be played to produce different sounds. *Stage II, Guided Exploration.*
3. "Play the room" to find a sound similar to one of the sounds on the instrument. Describe how the sounds are alike and how they are different. *Stage II, Guided Exploration.*
4. Move to another person who has a different instrument but one sound which is like theirs. Describe how the sounds are alike and how they are different. *Stage II, Guided Exploration.*
5. Improvise a solo composition. Use a variety of the sounds explored in Stages I and II. Discuss the improvisations. *Stage III, Exploratory Improvisation.*

   WAS IT INTERESTING?
   WHAT HAPPENED MUSICALLY TO CREATE THAT RESPONSE?
   HOW MIGHT THE IMPROVISATION BE IMPROVED OR EXTENDED?
6. Perform a second improvisation utilizing the suggestions growing out of the previous evaluation. Evaluate the revised improvisation. *Stage IV, Planned Improvisation.*
7. Choose a different instrument. Perform an improvisation using insights developed above. *Stage V, Reapplication.*

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
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- Thinking
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
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Analysis:
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- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

31

Purpose:

Improvise a story
Build understanding of language organization
Develop leadership and responding skills in story building
Communicate through expressive movement

Media/Materials:

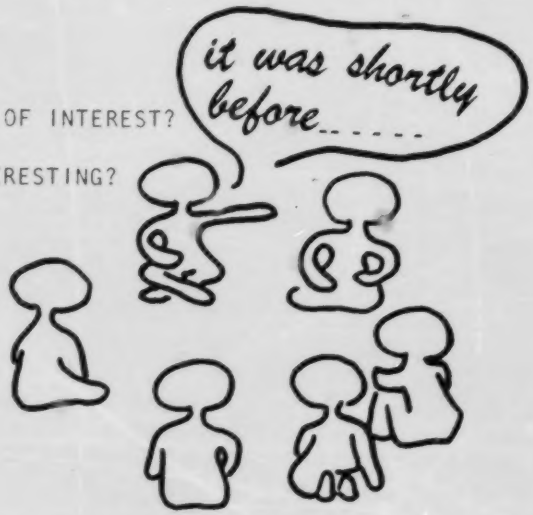
11

Procedure:

1. Sit in a circle. Choose a conductor. The conductor begins the story with a phrase such as, "It was shortly before..." then points to a person who continues the story as long as the conductor is pointing. When the conductor points to another person, the new person must continue the sentence and keep building the story. *The exercise builds awareness of cause/effect, sentence structure, and story continuity.* If the conductor feels the person takes too long to continue, or if the story line is broken, that person becomes conductor and the game continues.

2. Evaluate the story:

   WHAT CONTRIBUTED THE GREATEST AMOUNT OF INTEREST?
   WHAT WERE THE PROBLEMS ENCOUNTERED?
   HOW COULD THE STORY BE MADE MORE INTERESTING?



(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re:
- Doing
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

32

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
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- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

3. Repeat the story. This time the conductor is the only one to speak: "It was shortly before..." The remainder of the story is to be told through pantomime and gestures. The person that is to supply the next link in the story must move in ways that communicate the ideas to the group.

   After having pantomimed the story, invite one child to tell what s/he thought was happening. Check with performers to see if they agree that is what was happening in the story sequence.

   Discuss situations in which body language might be more effective than words/words more effective than movement.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
  Memory
- Sequencing
  Closure
- Association

Visual:
- Discrimination
  Memory
  Sequencing
- Closure
  Association

Kinetic:
  Gross Motor
- Locomotive
- Co-Axial
  Fine Motor

Olfactory/ Gustatory:
  Discrimination
  Memory
  Association

Tactile:
  Discrimination
  Memory
  Association

Purpose:

Develop cooperation, mutual respect, and individual thinking
Explore structure in drama

Media/Materials:

12

Mounted pictures of large machines, farm machinery, computers, construction equipment, and so on

Procedure:

1. Discuss the importance of invented machines in our lives.

2. Study and discuss the pictures of large machinery. Work in pairs or small groups. "Try on" making some of the machines such as typewriter or jackhammers. Students become a moving part of a large machine. Share the machines with each other.

3. Discuss the excitement of inventing a machine that no one has ever thought of such as a wish machine, robot or monster machine, or a friend machine. Select an invention and plan, or try out, how each member of the class would be a moving part of one giant machine. *The teacher could begin moving as a central part of the machine with students adding on or interacting a few at a time until all are involved.*

4. Guide the machine to move with interesting sounds in slow and fast motion, eventually exploding in slow motion--completely disintegrating. When everything is still and quiet, suggest that the machine reassemble in slow motion as if the film were being run backward. Resume the original shape, sounds, and movements.

5. Regroup and evaluate the playing.

6. Create a simple dramatic situation using the giant machine. An example could be a computer operator who has just closed down his magic computer and prepared to leave the giant machine for the night. A robber or some type of mischief maker enters the building prepared to obtain secret information from the computer. They, of course, do not know how to operate the complicated machinery and many humerous incidents occur before it finally explodes. Discuss an ending to the situation.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
  Feeling
- Thinking re:
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
  Synthesizing
  Feeling
  Thinking
  Doing
  Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
  Prefer
  Choose
  Approve
  Accept
  Reject
  Oppose

Synthesis:
- Invent
- Improvise
- Create
  Process
- Perform
  Interpret
- Hypothesize
  Infer

Analysis:
  Isolate
  Differentiate
  Examine
- Detect
  Compare
- Distinguish
  Discover
  Classify

Knowledge/ Comprehension
  Name
- Recall
  List
- Review
- Describe
  State
  Demonstrate
  Define
  Portray

EXTENSION:

Divide into small groups. Each group invents a new machine and plans a simple situation centered around that machine to share with the rest of the class.

Each student could play the role of the inventor and draw or paint his own invention.

Use instruments, found objects, or body sounds to compose a "machine" overture or other music to accompany the drama.

Write a short story in the first person as if the machine itself were speaking.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- ● Memory
- ● Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- ● Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - ● Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Memorization of states and capital cities
Increase skills in rhythmic notation
Increase motor skills in performing on resonator bells

Media/Materials: 13

Two different Orff instruments; one instrument uses only low C-G; one instrument uses pentatonic C-D-E-G-A

Procedure:

1. Learn chant.
   QUEEN, QUEEN CAROLINE
   WASHED HER HAIR IN TURPENTINE
   TURPENTINE TO MAKE IT SHINE
   QUEEN, QUEEN CAROLINE.

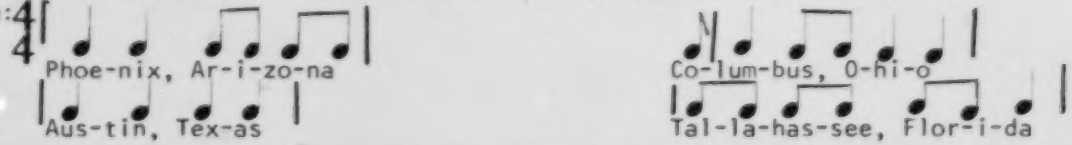
2. Establish the beat: Clap the beat and then write the beat $\frac{6}{8}$ ♩. ♩. | One student at a time plays the beat on the low C-G bells.

3. Establish the word rhythm by clapping; write the word rhythm. One student at a time improvises the word rhythm on the pentatonic bells.

4. Game:
   Chant and clap the chant as two players approach the bells.
   "Think" the Chant as two players play the bells.
   Chant and clap as two different players approach the bells.
   "Think" the Chant as these different players play the bells.

   Continue until all have had a turn.

5. Play the game as states/capitals are studied. Create and notate a chant.
   Example: $\frac{4}{4}$



(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
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- Approve
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- Reject
- Oppose

Synthesis:
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- Process
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- Hypothesize
- Infer

Analysis:
- Isolate
- ● Differentiate
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- ● Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- Review
- Describe
- ● State
- ● Demonstrate
- Define
- ● Portray

EXTENSION:

Use weekly spelling words needing practice.

Examples:

De-mon-strate, de-mon-strate

D-E-M-O-N

S-T-R-A-T-E

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

40

Purpose:

Construct group compositions
Explore dynamic contrasts

Media/Materials: 14

Class repertoire of at least one song which illustrates the following musical factors relating to dynamics: timbre, size of group, tempo, texture, mode, melodic direction, sound production (loud/soft/singing/playing)

Procedure:

1. Review songs from repertoire. Discuss factors which affect dynamics. Perform the songs again, modifying some of the factors for different effects. Tape record each performance for discussion.

   SIZE OF GROUP — With a call-response song, change the numbers of students singing each part; equal groups, unequal groups, solo-chorus.
   HOW DID THE SIZE OF THE GROUP AFFECT THE SOUND?
   WHICH DID YOU LIKE BEST? WHY?

   TEXTURE — Using a four-part "round," perform it as: a single melodic line; two-part round; four-part round.
   WHICH HAD THE DENSEST TEXTURE?
   HOW DID THE TEXTURE AFFECT THE DYNAMICS?
   Remember, the single line had the same number of voices as the rounds.

   MODE — Change a song from minor or major mode or vice versa.
   DID THIS SEEM TO CHANGE THE DYNAMICS? WHY?

   ARTICULATION — Sing a legato song both smoothly and disconnectedly.
   DID THIS SEEM TO CHANGE THE DYNAMICS? WHY?

2. Organize into small groups of 4 to 6. Decide on a poem or story idea involving changes of excitement. Examples: sunrise; going to a ball game and coming home tired; a friendly discussion which turns into a fight.

3. Plan and practice a composition using three or more musical factors. Use rhythmic/pentatonic instruments which illustrates the poem or story idea. Create dynamic contrasts.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

41

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
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- Discover
- Classify

Knowledge/ Comprehension
- Name
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- Portray

4. Perform the composition for others. Tape record each composition.

5. Replay tapes for class discussion.
   DID IT PORTRAY THE IDEAS?
   WHAT WAS ITS MOST EXCITING/INTERESTING PARTS? WHY?
   DID IT PROVIDE DYNAMIC CONTRASTS?
   WHAT FACTORS CONTRIBUTED TO THE CONTRASTS?
   WHAT CHANGES WOULD YOU SUGGEST? WHY?

EXTENSION:

Select one or more of the taped compositions for use in a movement composition.

List several poem or story ideas on the chalkboard. Have each student select one idea and write a poem/story about it. Use dynamics in the presentation of the writings.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
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- Association

Visual:
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Kinetic:
- Gross Motor
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Olfactory/ Gustatory:
- Discrimination
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Tactile:
- Discrimination
- Memory
- Association

Purpose:

Stimulate creative imagination
Practice mime
Build non-verbal story sequence skills

Media/Materials: 15

One piece of heavy cord or rope of about 10 to 12 feet in length for each group of 5 or 6 people

Procedure:

1. Work in groups of 5 or 6 players.

2. Build a story and dramatize it using a string. *The string must be an integral part of the story. In one story, the string may be the line for telephones, a pole to slide down, a ladder truck, a firemen's ladder, a water hose, and the outer ring of a net in which to jump.* Perform the story through pantomime.

3. Evaluate the individual stories.

   WHAT WAS THE MOST INTERESTING PART OF THE MIME?
   WHAT DID THE PLAYERS DO TO CREATE INTEREST IN THE STORY?
   WHAT GESTURES WERE USED TO CONVEY THE MEANING?
   HOW MIGHT THE DRAMATIZATION BE IMPROVED?
   WHAT OTHER THINGS MIGHT BE ADDED TO THE STORY?

   Play again.

4. Choose other objects to which everyone within a group could respond such as a chair or a large cardboard box.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking re:
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
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Integrating:
- Synthesizing
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- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- ● Judge
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- ● Prefer
- ● Choose
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- Accept
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- Oppose

Synthesis:
- ● Invent
- ● Improvise
- ● Create
- Process
- ● Perform
- Interpret
- ● Hypothesize
- Infer

Analysis:
- ● Isolate
- ● Differentiate
- Examine
- ● Detect
- Compare
- ● Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- ● Name
- Recall
- List
- Review
- ● Describe
- ● State
- Demonstrate
- Define
- Portray

EXTENSION:

OBSERVE THE BODY LANGUAGE OF PEOPLE. HOW DO THEY CARRY THEIR BODIES WHEN TIRED, ANGRY, HAPPY, EXCITED, OR BORED? IS THE BODY LANGUAGE IN AGREEMENT WITH VERBAL COMMUNICATIONS?

Report on a television program and describe how the use of body gestures accented the ideas conveyed by the players.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- Memory
- Sequencing
- Closure
- ● Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
- ● Locomotive
- Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- ● Discrimination
- ● Memory
- Association

46

Purpose:

To exercise and explore the importance of the senses
Understand the structure of drama

Media/Materials:

16

Props that might suggest vacations or trips - camera, fishing pole, sun hat, thermos, etc.
Blindfolds for entire class

Procedure:

1. Have students sit in a circle. Blindfold students. Pass around props and ask each to silently identify before passing it on. Remove blindfolds. Discuss places to go on vacation or holiday trips. "Try on" some of the activities in pantomime that might occur in the location suggested such as fishing, swimming, or camping.
2. Discuss the three main problems to solve in creating a drama.
   1. WHERE SHALL IT TAKE PLACE?
   2. WHO ARE THE CHARACTERS?
   3. WHAT ARE THEY DOING?

3. Solicit ideas for a situation from the students:
   - possible "wheres" or settings - a beach, a mountain resort, Disneyland, wilderness area
   - possible "whos" or characters - teacher, families, scout groups
   - possible "whats" or plots - hiking and getting lost, camping and being joined by a bear, playing on the beach and being confronted by creatures from the sea.
4. Talk the students through the situation selected and planned. Guide them to work only in pantomime using every opportunity to exercise their senses. If the "where" selected was a mountain resort, the "whos" were various ages of vacationers, and the "what" was a hiking trip on a dangerous trail; the teacher might add the complication of blindness to the situation. Students would be asked to decide on a blind character to play. The teacher could then begin to assume the role of the tour guide (who could see) and verbally and physically guide the line of tourist up the treacherous path - pointing out the sense awareness experience - the smells, feeling the wet moss on the rocks, walking across a small stream, hearing various sounds. Lunch could be eaten at the summit of the trail *(providing an excellent taste, smell, and touch experience)*. A conflict might add interest such as someone getting lost, the tour guide becoming ill and not able to lead them down.
5. After discussing the entire experience, the situation could be replayed using dialogue.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking re: ● Self ● Others
- ● Doing ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

47

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- ● Improvise
- ● Create
- Process
- ● Perform
- ● Interpret
- Hypothesize
- ● Infer

Analysis:
- Isolate
- Differentiate
- ● Examine
- ● Detect
- Compare
- ● Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- ● Name
- ● Recall
- List
- Review
- ● Describe
- ● State
- Demonstrate
- Define
- Portray

EXTENSION:

Small groups could plan a simple situation focusing on senses and share them with the class.

Simple poetry, concentrating on the senses, could be written.

Class could be divided into five groups. Each group would concentrate on one of the five senses and plan a dramatic situation for the entire class to play. *The teacher needs to act as a catalyst in each situation.*

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

17

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- Memory
- Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

49

Purpose:

Stimulate creative writing
Develop awareness of the role of historians

Media/Materials:

3 x 5 cards
Almanac
Atlas
Butcher paper/paints or crayons

Procedure:

DID YOU EVER WONDER HOW CERTAIN CITIES GOT THEIR NAMES? ORANGES CERTAINLY DON'T GROW IN MASSACHUSETTS SO WHY IS THERE AN ORANGE, MASSACHUSETTS? DID SOMEONE PAINT THE STREETS ORANGE OR MAYBE MANY OF THE CITY FOUNDERS HAD ORANGE HAIR?

1. List an unusual city name on a 3 x 5 card. An almanac or atlas is a good source.

   Examples: Freetown, Massachusetts
   Marked Tree, Arkansas
   Cold Water, Michigan
   Airport, California
   Brightwaters, New York
   Wahoo, Nebraska
   Cold Ash, Ohio
   Moscow, Idaho

2. Select one of the cards with the name of a city. Be an historian. Write a story of how the city got its name. Share the story.

EXTENSION:

- Find out how your city got its name. Be your city's historian. Write the story of your city.
- Invent a city of your own. Name it. Create a city banner which represents the city.

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

50

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- ● Invent
- Improvise
- ● Create
- ● Process
- Perform
- Interpret
- ● Hypothesize
- ● Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- ● Describe
- ● State
- Demonstrate
- Define
- Portray

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Compose a sound/movement composition
Use the body/instruments as expressive media
Create poetry
Explore principles of heat and expansion

Media/Materials:

18

Popcorn popper, popcorn, salt, oil
Paper
Crayons or felt pens

Procedure:

1. Listen to and observe the sequence of the sounds and movements of popping corn. Begin with the pouring of the corn and follow through the sequence until the final kernel has popped.

2. Work in groups of six or eight. Discuss the sequence of sounds and the observations of the movement of corn popping.

3. Use body sounds such as slapping, clapping, brushing, to create a musical composition that has the same structure or form (sequence) as the popping of the corn.

4. Create movements to the compositions which depict the quality of corn popping.

5. Perform the composition/dance. Discuss it. *Seek responses that use qualitative/quantitative language.*
   WAS IT INTERESTING?
   WHAT HAPPENED MUSICALLY OR IN MOVEMENT THAT CAUSED YOU TO RESPOND IN THAT WAY?
   WHAT MIGHT THE GROUP DO TO IMPROVE OR EXTEND THE COMPOSITION/DANCE?

6. Revise the composition, if desired, incorporating suggestions or proceed to step 7.

7. Perform the same composition using new media (transposition). Choose percussion instruments, voice sounds, or "play the room" (desks, wall, cupboards.)

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re:
- Doing
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
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- Differentiate
- Examine
- Detect
- Compare
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Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

8. Show musical elements such as volume, density, texture. Chart the composition on large sheets of butcher paper with crayons or colored felt-tip pens. Discuss how the designs reflect the form or "shape" of the composition.

9. Create a group poem. Use words (real or newly created) that reflect sounds of:

    a) pouring corn in pan
    b) sizzling action
    c) popping corn

    Perform the poem as a choral speech work.

10. Or, write a poem describing what the sounds and movements were like.

    "The corn hit the pan like hailstones on a tin roof,
     Like raindrops on the window..."

11. Discuss what has been observed/experienced about the corn's response to heat. Why was oil used? Describe the tactile qualities of the corn, the taste and smell of popcorn.

EXTENSION:

- Listen to music compositions that use contrast in density of sound: light density (little sound, much silence); heavy density (much sound, little silence). Observe how instruments are used to effect the density.

- Measure volume of corn before and after popping and figure the ration.

- Explore popping other grains (field corn, wheat, barley). Discuss the results and reasons for those results.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- ● Memory
- Sequencing
- Closure
- Association

Visual:
- ● Discrimination
- Memory
- Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

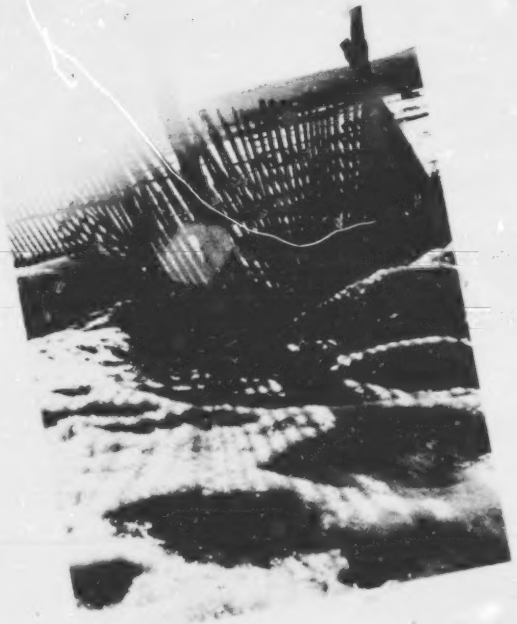
Broaden experience in creative writing through visual exposure

Media/Materials: 19

A selection of large photographs or pictures which can stimulate curiosity

Procedure:

A GOOD PICTURE HAS HUNDREDS AND HUNDREDS OF STORY POSSIBILITIES. AFTER A STUDY OF SELECTED PHOTOS, STUDENTS ARE TO USE THEIR IMAGINATIONS TO TELL A STORY WHICH COULD USE ONE OF THE PHOTOS AS AN ILLUSTRATION.



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(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- ● Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- ● Hypothesize
- Infer

Analysis:
- Isolate
- ● Differentiate
- Examine
- Detect
- Compare
- ● Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- ● Review
- ● Describe
- ● State
- Demonstrate
- Define
- Portray

1. Display photos in the classroom. Study them carefully.

2. Write a caption or

3. Share the written stories with the class. *Encourage creative expression and self-confidence.*

4. Evaluate the individual stories.

   WHAT WAS MOST INTERESTING ABOUT THE STORIES?

5. Use pictorial sources such as:

   - children's art works
   - professional art prints
   - color slides

EXTENSION:

- Explore other ways to communicate stories.

- Music can tell a story in several ways.

  - words (narrative) and music. Peter and the Wolf, Prokofiev.
  - words in song. Frog Went a Courtin', American folk song
  - musical sounds of instruments. The Sorcerer's Apprentice, Dukas.

  Listen to the above examples, then discuss the following ideas:

  WHAT ARE THE ADVANTAGES OF WORDS WITH MUSIC? (story is very specifically told with no doubt as to what is happening.)

  WHAT ARE THE ADVANTAGES OF NO WORDS WITH THE MUSIC? (Leaves story to the listener's imagination; triggered only by descriptive musical sounds.)

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- ● Discrimination
- ● Memory
- Sequencing
- ● Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Stimulate creative thinking
Express self through writing
Evaluate written material of others

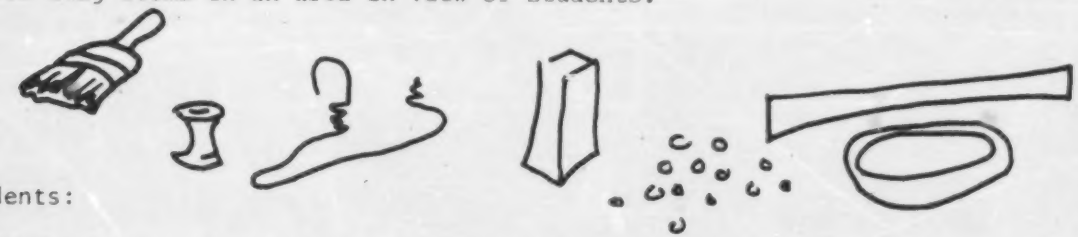
Media/Materials:

20

Miscellaneous throw away items
Writing materials
Samples of commercial owner's manuals for various equipment

Procedure:

Place throw away items in an area in view of students.



Have students:

1. Work in pairs. Visually select one of the items. Within a five-minute period, list the many uses for the item selected.
2. Each pair pantomimes one use of the item. Ask others in class to name the item and how it was used.
3. Share the remaining uses from the list with the class.
4. Write an owner's manual for a use of one of the items. Describe its step-by-step use, care and upkeep. Share the manuals.
5. Review each other's owner's manuals. Observe how each is organized; the language used; special terms employed and other information of interest to help the user.
6. Revise original owner's manual to incorporate additional ideas which, in the opinion of the "authors," strengthen their manual.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking re:
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- ● Conclude
- ● Prefer
- ● Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- ● Create
- Process
- Perform
- Interpret
- ● Hypothesize
- ● Infer

Analysis:
- Isolate
- ● Differentiate
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- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- ● Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

- Write letters to manufacturers to secure operator's manuals for various equipment. *Have available samples of commercial manuals to augment those students acquire.*

- Review the manuals when they arrive. Choose and rate the ones which most effectively serve the user of the product.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

21

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- ● Memory
- ● Sequencing
- Closure
- Association

Visual:
- Discrimination
- ● Memory
- ● Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Broaden vocabulary and explore creative expression

Media/Materials:

Two tag board baskets with slots
Many tag board disks containing words which have come from different areas of the curriculum
Pencils and paper (for students at desks)

Procedure:

1. Form two teams to play the following game.

"A team member comes to the front of the room and draws as many disks (representing basketballs) as he wishes from the pile; these are placed face down. If he should draw two balls, he has a chance for two points; three balls could mean three points, etc. Both teams are shown the words on the disks which have been drawn. The students at their seats begin writing a sentence using these words while the drawing member of the first team thinks of his own sentence employing the same words. After a pause so that the writing members have a chance to write their sentences, the team member gives from memory his solution using the words drawn; if his sentence has correctly tied the words selected together in a complete thought, he has obtained points for his team. He may then insert these disks into the basket. If he is unsuccessful, the disks picked are placed back among the unturned disks and shuffled for the next drawing."

Used with permission from author, Edna Gilbert, A Way With Words.

(Over)

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- ● Approve
- ● Accept
- ● Reject
- Oppose

Synthesis:
- Invent
- Improvise
- ● Create
- ● Process
- ● Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- Review
- Describe
- ● State
- Demonstrate
- Define
- Portray

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

2. Take time out to hear some of the written results even though they have no bearing on the scoring of points.

3. Continue the game with a shooter from the second team who draws words and creates a new sentence.

4. At the end of the game, count the tag board balls in each basket to determine which team has scored the most points.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

22

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Differentiate between shape, color, size and texture
Use pieces for expressive purposes
Develop visual imagery
Create stories
Relate shape, size, color and texture in nature and man-made forms

Media/Materials:

Prepared pieces from various materials cut in circles, squares, rectangles, triangles of at least three sizes in different colors and textures
Tissue paper, mounting paper, starch
Selected art prints
Elastic loops or Chinese jump ropes

Procedure:

1. Choose eight geometric pieces with as much variety as possible.
2. Describe how the pieces are different. *Use descriptive terms of size, shape, color and texture.*
3. Choose one piece. Describe it. Find something in the room that has one of the attributes. Describe how it is alike and how it is different. Find a form with two of the attributes. Describe it. Three. Four. *Reinforce attribute language and check visual discrimination.*
4. Describe something at home that has one of the attributes. *Check visual memory.*
5. Choose one of the individual pieces. Make a list of items in nature or man-made that have one of the attributes.
6. Combine the eight pieces into something expressive; this may be an object, scene, or whatever the person may create. Tell a story about the creation: what it is, name, purpose, how they feel about it. *Encourage fantasy and imaginative story telling.*
7. Work with two other persons and combine all twenty-four pieces into an expressive work. *This may be done verbally or nonverbally. Watch for patterns of working relationships--free exchange of ideas, domination, or willingness to let others assume responsibility.* Tell a story about the creation. In addition to items listed in #6 above, tell why the world needs what has been created.
8. Study art prints of works by such artists as Paul Klee and Pablo Picasso who utilize geometric shapes in art design. Discuss how shapes, sizes, colors and texture are important to the works.
9. Create an expressive collage. Cut geometric shapes from colored tissue paper and apply on mounting material with starch. Dry and press to flatten. Share.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
re:
- Feeling
- Thinking
- Doing
- Self
- Others
- Environment

Coping/Processing:
1. Identifying
2. Defining Alternatives
3. Choosing/Planning
4. Implementing
5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
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- Infer

Analysis:
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- Differentiate
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- Distinguish
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- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

- Prepare several elastic loops (1 inch wide; 1 1/2 to 2 yards long) or use Chinese jump ropes (available at toy stores).

- Continue the study of geometric shapes by using elastic hoops to form shapes. Work alone or in pairs.

- Create shapes while moving to music. *Various kinds of music may be used such as electronic string orchestra, or contemporary pop.*

- Move, changing shapes appropriate to the music.

  a) randomly, moving to the feeling the music evokes (sharp thrusting accents or smooth legato motions)
  b) at the end of each phrase
  c) at the end of each section

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
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- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

66

Purpose:

Develop concentration and cooperation within a dramatic situation
Understanding of dramatic climax

Media/Material::

23

Cards with different feelings written on them (angry, indifferent, jealous, amused and so on)

Procedure:

1. Discuss feelings and the various "body signals" that tell us that a person is feeling happy or sad. Several students select a card and strike a pose that will communicate the feeling written. Discuss how and why each chose the pose selected.

2. Choose another card as the basis of a living sculpture. Work in pairs, one person becomes the sculptor, one the sculpture. The sculptor molds the sculpture by changing partner's position. Discuss the feelings communicated by each sculpture. Switch roles and repeat.

3. Move into groups of 4 to 6. Create feeling sculptures without talking. Call out a feeling. As a group, create a group sculpture which communicates the desired feeling. *Evaluate the various expressions of the stated feelings.*

4. Discuss wax museums and the action tableaus that they often display. After becoming the feeling as statues, create a tableau of a dramatic scene that illustrates another feeling.

   Example:

   Stimulus: FRIGHTENING - Two very monster-like creatures have cornered three cowering children and are just about to grab them.

   Solution: Freeze into the following tableau.

5. After looking at the various solutions, discuss "climax" as a part of dramatic structure. The climax is the high point of the story, the "most exciting part." In all probability, most of the solutions arrived at will represent the climax of some story. Discuss what some of these stories might be (what happened before and after this moment), and, if time permits, unfreeze the tableau and let the story be planned and played.

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re:
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

67

EXTENSION:

- Choose other titles for the tableaus: School Days, 1978; The Cafeteria.

- Create several tableaus for "great moments in history." Examples are Washington crossing the Delaware; the Signing of the Declaration of Independence; the Boston Tea Party.

- Have one group create a tableau, and show it to the other groups without any discussion. The other groups then write a story in which this scene is the climactic moment. Compare and discuss the different solutions to the problems.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Stimulate the imagination
Explore problem solving through creating drama

Media/Materials:

24

Procedure:

1. Discuss embarrassing, silly, frightening, and beautiful experiences which the children have had. *The teacher should lead off with some examples.*

2. Present the idea of "What if" as a way to begin construction of a dramatic situation. Throw out some questions to the students until they get the idea.
   "WHAT IF" YOU WERE BABYSITTING IN A STRANGE HOUSE AND HEARD EERIE SOUNDS COMING FROM HE SECOND FLOOR?
   "WHAT IF" YOU WERE TO SPOT A UFO LANDING IN YOUR BACK YARD?
   "WHAT IF" EVERYTHING YOU TOUCHED MADE A SOUND?
   "WHAT IF" YOU WANTED TO TEACH SOMEONE A GAME AND HAD NO VOCAL LANGUAGE?

3. Brainstorm the "What if" questions. Discuss a method of group problem solving: identifying the problem, brainstorm many solutions, select several for more intense dicussion or debate, try on several possible solutions, evaluate. Go through this procedure with the entire class, playing out several solutions. Discuss.

4. Divide into four groups. Each group responds to the same "What if" question such as:
   "WHAT IF" YOU WERE SHIPWRECKED AND MANAGED TO GET TO AN UNINHABITED ISLAND?
   "WHAT IF" YOU WERE SINGING A SOLO AT THE SCHOOL ASSEMBLY AND SUDDENLY GOT THE HICCUPS?

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking
- Doing

re:
- Self
- Others
- Environment

Coping/Processing:
- 1. Identifying
- 2. Defining Alternatives
- 3. Choosing/Planning
- 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
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- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

Write a short story using a "What if" question as motivation.

Use the lesson as a "jumping off point" to a unit in social studies or language arts.
Example: The uninhabited island situation could lead to a unit on community living, society, basic needs.

After exploring and playing out solutions to several fictional problems, the same proceeding could be used to study real life problems relevant to the students.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Develop aural discrimination

Media/Materials: 25

Blindfold
Percussion instruments, one of each below:
- shaker
- drum
- wooden instrument
- ringing instrument

Procedure:

1. Listen to and discuss the sounds of the four different percussion instruments.
   HOW ARE THEY DIFFERENT? Ringing, clicking, rattling, booming.

2. Practice movements with shaker and drum instruments.
   MOVE ONE STEP TO THE RIGHT WITH THIS SOUND. Write on chalkboard "Right-shaker."
   MOVE ONE STEP TO THE LEFT WITH THIS SOUND. Write on chalkboard "Left-drum."

3. Practice movements with the wooden and ringing instruments.
   MOVE ONE STEP FORWARD WITH THIS SOUND. *Write on chalkboard "Forward-wooden."*
   MOVE ONE STEP BACKWARD WITH THIS SOUND. *Write on chalkboard "Backward-ringing."*

4. Blindfold one student. Select one student to "direct" the sounds and four students to play instruments as directed. Practice the movements using the four different sounds. Use chairs, desks for obstacle course. *The director guides the student through the course step-by-step by using the instrumental sounds.*

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- Feeling
- Thinking re: Self, Others, Environment
- Doing

Coping/Processing:
1. Identifying
2. Defining Alternatives
3. Choosing/Planning
4. Implementing
5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
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Synthesis:
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- Create
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- Perform
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Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
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- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

Play the game substituting four widely contrasting pitches. Assign a pitch for each movement.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- ● Memory
- Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- ● Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - ● Locomotive
  - ● Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

75

Purpose:

Recognize and interpret feelings and mood
Observe and demonstrate how facial expression and body positions express feelings
Use sound to help express feelings

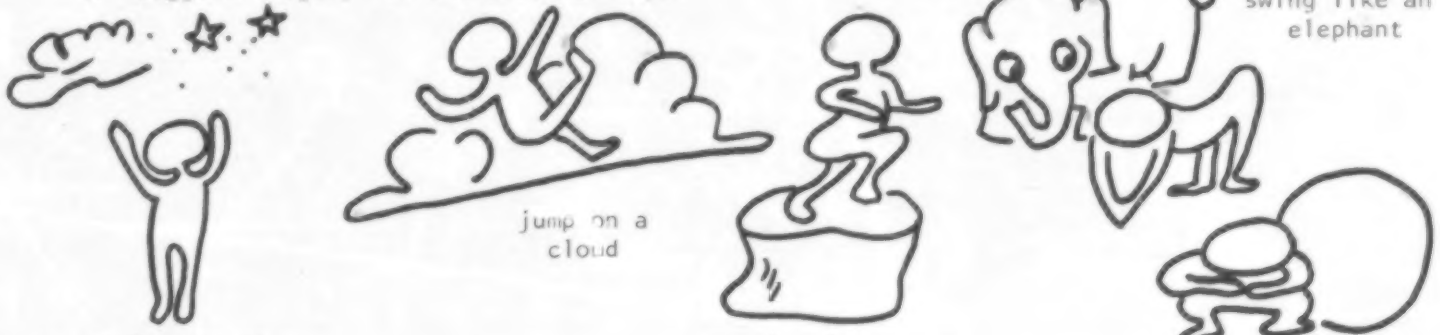
Media/Materials:

26

Percussion instruments such as triangle, drum, cymbals
Recorded selections: rock, classic, sea sounds

Procedure:

1. Suggest imagery for exercise warm-ups:



2. WE CAN TELL HOW A PERSON FEELS BY THE WAYS S/HE MOVES.
   (1) HOW WOULD YOU WALK IF IT WERE A BEAUTIFUL SPRING DAY?
   SHOW THE CLASS YOUR MOVEMENTS.
   HOW DO YOU THINK JOHN FEELS AS HE MOVES?
   WHAT MOVEMENTS GAVE YOU A CLUE AS TO HOW HE FELT?

   (2) HOW WOULD YOU MOVE IF THE SKY WAS GREY, CLOUDY, AND YOU HAVE TO STAY INSIDE WITHOUT A FRIEND?
   HOW WERE THE MOVEMENTS DIFFERENT FROM A SPRING DAY?
   SALLY, PLEASE SHOW THE CLASS YOUR MOVEMENTS?
   DID ANYONE FEEL DIFFERENTLY ABOUT THE GRAY DAY?

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking
- ● Doing

re:
- ● Self
- ● Others
- ● Environment

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- ● Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- ● Improvise
- Create
- Process
- ● Perform
- ● Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- ● Differentiate
- Examine
- ● Detect
- Compare
- ● Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- Review
- ● Describe
- State
- ● Demonstrate
- Define
- ● Portray

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(3) THINK OF SOMETHING THAT MADE YOU VERY ANGRY. SHOW ANGER WITH YOUR BODY. WHAT MOVEMENTS DID YOU USE?

(4) SHOW HOW YOU FEEL INSIDE AT THIS MOMENT BY THE WAY YOU ARE SITTING IN YOUR CHAIR.

EXTENSION:

Choose an instrument that might "describe" a certain feeling or mood such as happy, sad, angry.

Explore the idea of how listening to music can cause us to have feelings or moods. Why would some kinds of music be called "mood" music?

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Explore creative writing
Combine visual and verbal means of communication

Media/Materials:

27

Chart of Indian symbols
Sandpaper
Scribing instrument

Procedure:

1. MANY OF THE INDIAN TRIBES USED PICTURE WRITING AS A MEANS OF COMMUNICATION. EVEN TRIBES WHOSE LANGUAGES WERE NOT ALIKE COULD OFTEN RELAY MESSAGES IN THIS MANNER. ACCOUNTS OF GREAT EVENTS NEVER TO BE FORGOTTEN WERE PAINTED OR CARVED IN PICTURE WRITING.

2. Use some of the symbols from the chart to tell a story. Exchange stories. Read and interpret what is on the paper. How effectively do the symbols communicate the message?

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking re: ● Self / ● Other / ● Environment
- ● Doing

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- ● 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- ● Judge
- ● Conclude
- Prefer
- Choose
- ● Approve
- Accept
- Reject
- Oppose

Synthesis:
- ● Invent
- ● Improvise
- ● Create
- Process
- Perform
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- Hypothesize
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Analysis:
- Isolate
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- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- ● Describe
- ● State
- ● Demonstrate
- Define
- ● Portray

EXTENSION:

- Discuss how and why Indians recorded messages on leather and rocks.
- Use a scribing instrument to etch a message into a piece of sandpaper. Share the messages. What do they communicate?
- Choose symbols that describe the name. Record your symbols in a manner appropriate to an India culture.

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

PERCEPTUAL GROWTH

Auditory:
- ● Discrimination
- ● Memory
- Sequencing
- Closure
- ● Association

Visual:
- ● Discrimination
- Memory
- ● Sequencing
- Closure
- ● Association

Kinetic:
- Gross Motor
  - Locomotive
  - Co-Axial
- ● Fine Motor

Olfactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Better understanding of other cultures
Develop creative writing skills

Media/Materials:

28

Indian legend or myth (such as included below)
Paper
Tempera/crayon

Procedure:

1. Read aloud/listen to:

   WHY THE TURKEY HAS WHITE TIPPED TAIL FEATHERS (Translated from Pueblo by Pablita Velarde)

   The legend of the turkey tells of a time when there was a great deluge in one of the ancient villages. Everyone in the village was terribly frightened, for everything was covered with water.

   There was a woman who had twin boys and she was trying desparately to save herself and her two babies. As she climbed high upon a steep cliff, she found herself becoming weary. She laid one of the babes upon a narrow ridge. Since her strength would not allow her to carry both of the children, she could take only one twin at a time. She called for help, but those that heard ignored her because they were too busy saving their own lives. With the water lapping hungrily at her ankles, slowly and painfully she made it to a place of safety high in the canyon wall. But looking back at her other helpless baby she became very frightened, for she could see the rapidly rising water would prevent her from crossing the ravine to save her other child. She called again and again to the earth ones for help but no one came! As she wept she began to plead with the Kachinas to be merciful and spare her son.

   A turkey came by and the woman begged the bird to save her baby! Across the violently churning water there was a very small limb which reached to the other side of the bank where the baby was lying. As the turkey returned across the limb with the baby under his wings the make-shift bridge began to bob up and down, and the turkey's tail feathers kept dipping into the foam of the steadily rising waters.

   When they reached the grateful mother's embrace, she fervently thanked the good bird and humbly gave thanks to her Kachinas. Ever since that time the turkey droops his tail toward the earth with humility, and that is why the tips of his tail feathers are white.

2. Discuss the above legend. How does it attempt to explain the natural phenomena?

3. Write a story which explains any of the following natural phenomena:
   - the crooked course of rivers
   - the needles of a cactus
   - the scent of the skunk
   - the seasons of the year
   - the shell of desert tortoise

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity – Awareness:
- ● Feeling
- ● Thinking re: ● Others
- ● Doing ● Environment

(re: Self)

Coping/Processing:
- ● 1. Identifying
- ● 2. Defining Alternatives
- ● 3. Choosing/Planning
- ● 4. Implementing
- 5. Evaluating

Integrating:
- Synthesizing
- Feeling
- Thinking
- Doing
- Self-Actualizing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- ● Invent
- ● Improvise
- ● Create
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- Perform
- Interpret
- ● Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- ● Detect
- Compare
- ● Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- ● Recall
- List
- ● Review
- ● Describe
- State
- Demonstrate
- Define
- Portray

EXTENSION:

- Illustrate legends with temperas or crayon. *The illustrations and stories may be individually bound or compiled into a class booklet.*

- From a list of selected vocabulary write a poem dealing with natural phenomena.

The TEACHING STRATEGIES from the ARIZONA COMPREHENSIVE/INTEGRATED ARTS PROGRAM contains sample learning activities. The strategy cards describe learning experiences and provide the teacher with several means of monitoring student growth. The strategies are designed to demonstrate the interrelatedness of all learning.

RELATIONSHIP OF CURRICULUM AREAS:

The curriculum categories shown at the top of the card list the various areas of the school program as traditionally expressed. Those areas of the curriculum which are stressed in the activities are shaded on the card. It is recommended that the unshaded areas be cut away so that the remaining tabs may facilitate filing and retrieval.

THE TEACHING STRATEGY CARDS contain checklists for monitoring student growth. The major categories are described below. It is important to assess student response in each of the categories since they represent the integral parts of a learning experience.

PERCEPTUAL GROWTH

Perceptual skills are the sensory and motor processes used to assimilate information about the environment. It is becoming increasingly apparent that perceptual-motor skills are intricately related to the cognitive processes.

Perception is gaining understanding through the muscles and through the senses: seeing (visual); hearing (auditory); smelling (olfactory); tasting (gustatory); touching (tactile).

Perceptual-motor development follows a series of successive stages, each serving as a basis for the next. Development of these skills enhances learning and increases the options and alternatives available to the learner. When skills and awareness in any sensory area are lacking, comprehension of the world is appreciably diminished.

COGNITIVE GROWTH

Cognitive skills (thinking) are processes used to observe and interpret the environment, to solve problems, and to create. Students must be able to process information effectively and efficiently in order to select that which is relevant to their lives.

The curriculum provides students the opportunity to practice and develop these skills. Descriptors listed below each category of cognitive response define the behaviors exhibited by the learner when responding at the various levels.

PERSONAL-SOCIAL GROWTH

This area of growth is divided into three phases:

1. *Awareness* which is concerned with sensitivity, a pre-conscious level of awareness, and a conscious state in which the individual can define thoughts, feelings, and actions in relationship to self, others, and the environment;

2. *Coping or Processing* which is divided into five steps: (a) identifying or describing the problem to be solved which utilizes the data established in the awareness phase; (b) defining the potential alternatives for dealing with the problem; (c) choosing an alternative and creating a plan of action; (d) implementing or acting out the plan; (e) evaluating the success of the implementation.

3. *Integrative*, when personal sensitivity and awareness are established, when coping and processing skills are practiced, then the individual tends to move into the third phase, an integrative level in which thinking, feeling, and doing are synthesized and the person becomes fully functioning.